

A large, intricate sculpture of a face, constructed entirely from hundreds of sharpened colored pencils. The pencils are arranged in a dense, radial pattern to form the facial features, including the eyes, nose, mouth, and hair. The colors of the pencils vary, with a high concentration of orange and red in the lower half (mouth and chin area), and more varied colors like blue, green, and purple in the upper half (eyes and forehead area). The sculpture is set against a plain, light-colored background.

CRAZY ART

Chantal Allès



CRAZY ART

CRAZY ART will be a revelation to anyone who thinks that art is more or less limited to painting, sculpture and photography. The title features the work of more than fifty contemporary artists drawn from all over the world, demonstrating that there are absolutely no boundaries to expressing the most inventive and exciting ideas through a vast range of different media and materials.



Five chapters pitch well-known artists – such as Carl Warner with his bizarre 'foodscapes', or Nathan Sawaya, creator of Brick Art, and Larry Moss with his famous balloon sculptures – alongside young practitioners like Pei-Sang Ng, an artist whose stunning matchstick designs burn brightly but all too briefly.



Each artist and subject receives a short introduction, whilst illustrations and detailed descriptions provide insight into their most important, individual and creative works of art. From Food Art to Body Art, Junk Art to Street and even Dust Art, **CRAZY ART** brings their original, radical and provocative ideas to life. Website links guide the reader toward more information on the artists, their work and the galleries or museums that give them patronage.

Front cover and flap: Naiade by Jennifer Maestre,
Homage to Warhol: Soup Can by Larry Moss, Red Bird
by Emma Hack

Back cover: Up Drop by Aurora Robson, "Ghost in the
Machine" series: John Lennon by Erika Iris Simmons

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CRAZY

ART

Vivays Publishing



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22
ALL

Turning its back on the Salon and all that it stood for, progressive art initiated a revolution in the final years of the 19th century. From Fauvism to Cubism, Surrealism to Pop Art, the subsequent decades threw up new genres and practitioners, radically changing the perception of art itself. Whilst aestheticism had always been swayed by the moral and social function of art, now it found itself usurped. Subjectivity, non-compliance and subversion were the watchwords. Today, more than a century on, artists are still finding new frontiers to explore, and contemporary art remains in a state of flux. New technologies have expanded the range of available media, whilst the backdrop of modern life offers endless subject matter. Like much else in the 21st century, art has also become more global, with sculptors, painters, installation artists, performers and photographers at work in every region of the world. In common, they share a boundless imagination.



1

THE CHILD WITHIN

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Balloon Sculpture
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Etch a Sketch
Lego® Scenes
Block Party
Brick Art
Origami Art
Portrait in Crayon
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Video Game Art

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Political Camouflage
Illusory Art
Deceiving the Eye
Pavement Art
Deceptive Art
Photo Manipulation Art
Art in Boxes



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Corrugated Art
Match Art
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Panoramic Art
Eco Art
Field Graffiti
Graphite Art
Altered Books
Screw Art
“Gouzou” Art
Earthworks
Art Farm
Performance Art

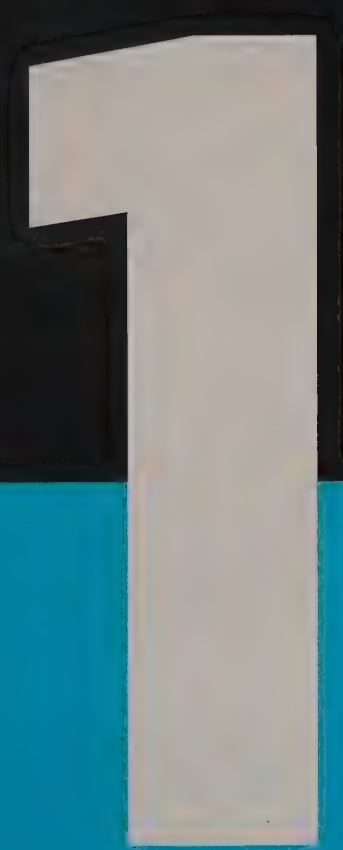
5

CREATING A WORLD

Edible Land Art
Pixel Art
Light Painting
Visual Programming
Street Installations
Kinetic Art
Chill Out Art
Activist Street Art
Underwater Sculptures

THE CHILD WITHIN

Most adults can recall childhood days spent building Lego® fortresses, stacking Kapla blocks or watching, dismayed, as balloons drifted out of reach; and most have now relegated their toys to the cupboard. However, some adults retain the child within, harnessing the playful creativity to shape remarkable works of art.





THE CHILD
WITHIN

BALLOON ART

LARRY MOSS

www.airigami.com

The first man to twist a balloon into something beyond the norm was Henry Maar, "The Sultan of Balloons", a magician who turned his talents into a music hall show in the 1930s. Some eighty years on, the twisted balloon sculpture has taken on the mantle of "art form", albeit "art form" with a sense of humour.

Larry Moss is the modern day doyen of air-filled art, using balloons to recreate some of the most celebrated works of art history. Inspired by the great artists of the last five hundred years, Larry has interpreted Leonardo da Vinci's *Mona Lisa* and *Vitruvian Man* and re-imagined Andy Warhol's iconic tins of Campbell's soup, all by the media of twisted balloons. He began as a street performer twenty-five years ago, working with balloons on the sidewalks of New York, but has gone on to work on four continents and to write various books, all in the cause of balloon art. He's even given the practice a name: Airigami. When not making free and easy with the work of Renaissance masters, Larry tries other things with his balloons; witness the first remote controlled balloon sculpture, or *Elastic Park*, inspired by the tyrannosaur in Michael Crichton's "Jurassic Park". Part ridiculous, part sublime, Larry's work has been featured in "The Wall Street Journal" and on "The Martha Stewart Show".



Handwritten text in a cursive script, likely a historical or scientific record, positioned at the top of the page. The text is written in a dark ink and appears to be a list or a series of notes related to the anatomical study depicted below.





VITRUVIAN MAN (Left)
HOMAGE TO WARHOL:
SOUP CAN (Right)

BALLOON SCULPTURE

JASON HACKENWERTH

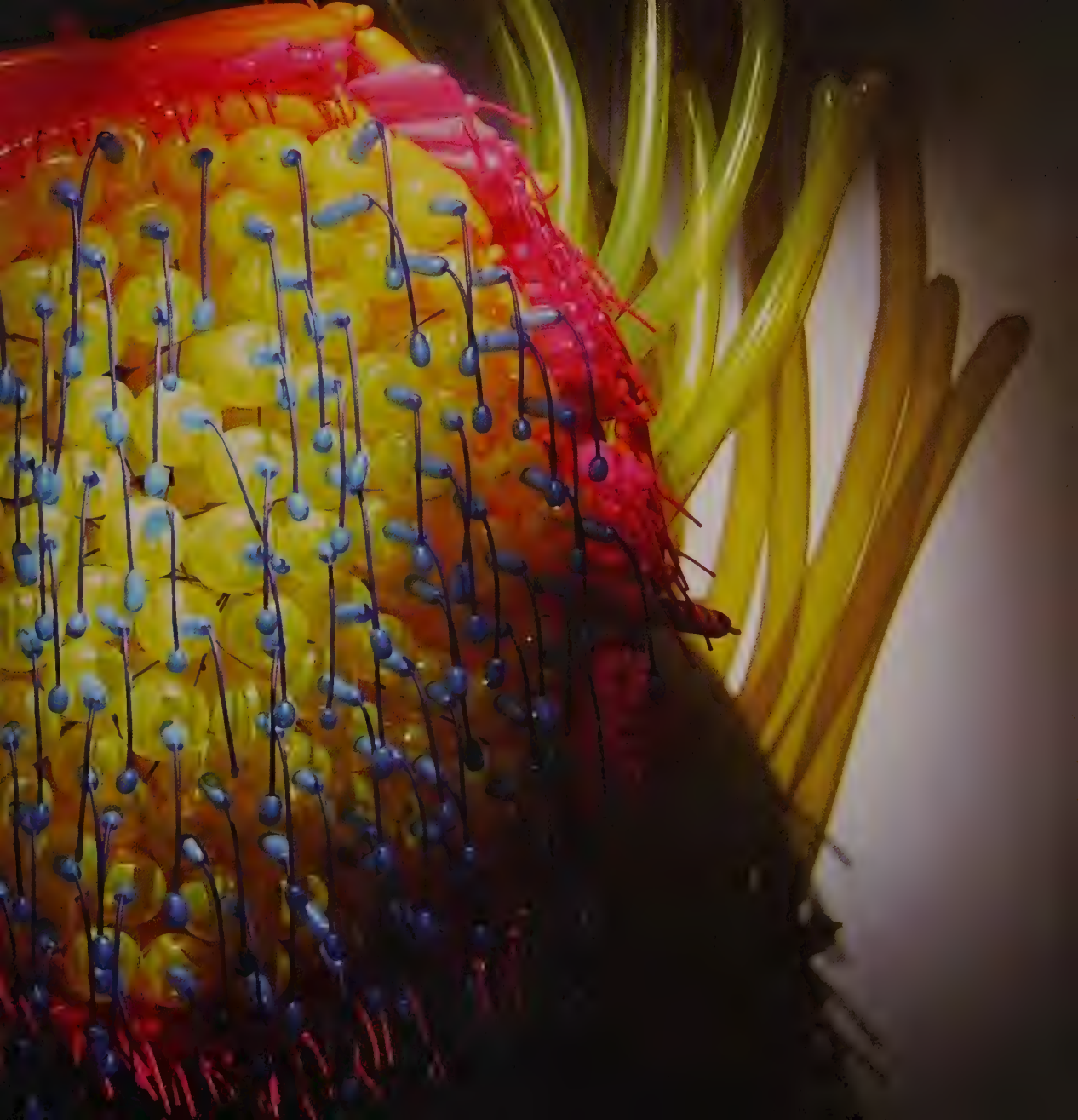
www.jasonhackenwerth.com

Balloon art can take on the properties of living sculpture. Delicate, swaying, vulnerable, transient – the work of artists like Jason Hackenwerth naturally acquires a personality and character of its own.

Jason got into balloons at a young age. His mother worked as a clown, providing the entertainment at children's birthday parties, and so he would spend his afternoons blowing up balloons to help her out. As an adult Jason has returned to the balloon, using it as the raw material for his art. He creates large, other-worldly installations built from hundreds of individual balloons. In Jason's hands the simple latex tubes become alien life forms, creatures from the deep or mythical characters. He begins with a series of paper sketches before inflating the necessary components – Jason still blows each balloon up by hand (or, more accurately, by mouth). The biomorphic sculptures are immediate but inevitably ephemeral, the balloons deflating slowly over the relatively short lifespan of the work.







PAPER ART

JEFF NISHINAKA

www.jeffnishinaka.com

Where would art be without paper? Painting, sculpture, installation – most of it begins with a sketch on a simple sheet of paper. But for some artists, paper itself remains the sole media, the driving inspiration behind their work. They cut and paste, chop and mould, transforming the paper from two dimensions into three.

Jeff Nishinaka is one such “paper sculptor”. Working with blank white sheets of paper, he folds, shapes and manipulates to render portraits, landmarks and cityscapes so smooth and delicate they could be mistaken for carved ivory. Jeff began sculpting with paper three decades ago at the prestigious Art Center College of Design in Los Angeles. “I was given assignments in both a graphic design and fashion drawing class at the same time to experiment in different mediums, one of them being paper,” he recalls. “That was my ‘ah-ha’ moment. I began experimenting with different papers, finding ways to shape, bend and round edges.” There’s an endearing, curvaceous quality to Jeff’s work. He doesn’t recreate the subject matter verbatim; instead he interprets, manipulating it into something new but instantly recognisable. The paper sculptures, which can reach over six metres in length, have earned international fame and commissions from the likes of Bloomingdale’s and Paramount Pictures.







ETCH A SKETCH

GEORGE VLOSICH III

www.gvetchedintime.com

André Cassagne's humble "Etch A Sketch" features on the Toy Industry Association's list of the most memorable 20th century toys. The Frenchman's ingenious 1959 design is itself etched on the memory of millions of children, all of whom will have turned the knobs, manipulated the grey aluminium powder and created a short-lived masterpiece.

George Vlosich numbers amongst the legion of Etch A Sketch veterans. His own, personal epiphany came aged ten, in 1989, in the back seat of his parents' car. The family were driving to Washington, and to keep George occupied during the long journey his mother passed him the iconic grey screen, encased in its thick red plastic frame. The first thing he drew was the Capitol. It must have been good – his amazed parents stopped at the next petrol station to photograph the sketch before, as per the Etch A Sketch ritual, the image was shaken clean. George has been etching and sketching ever since, capturing the great and the good of the modern world, from Barack Obama to Buzz Lightyear. Each work can take up to seventy hours to complete, after which shaking is naturally out of the question. Today, sketches by George can sell for thousands of dollars and are regularly exhibited in museums.



MAGIC Etch A Sketch® SCREEN



The small coloured blocks of Lego® are a ubiquitous feature of toy boxes the world over. Seven sets of these little plastic bricks are, apparently, sold every second. That's a lot of bricks. And yet, as Mike Stimpson demonstrates, in the hands of an artist the blocks can turn into something unexpected and inspiring.

A computer programmer by day, and a Lego® mastermind by night, Mike Stimpson recreates the iconic images of contemporary history ... in Lego®. Buzz Aldrin planting the American flag on the moon, Maradona's hand (or was it God's?) reaching fatefully up to punch that football, or the small, unarmed figure standing in front of a Tiananmen Square tank – the images are all instantly recognisable. A devotee of Henri Cartier-Bresson, the French father of photojournalism, Mike's work is highly pictorial – indeed, the English artist describes himself as a photographer rather than a sculptor. When he's not recreating the great works of modern photojournalism, Mike, a self-confessed Star Wars geek, is taking photos of rather endearing Lego® Stormtroopers.



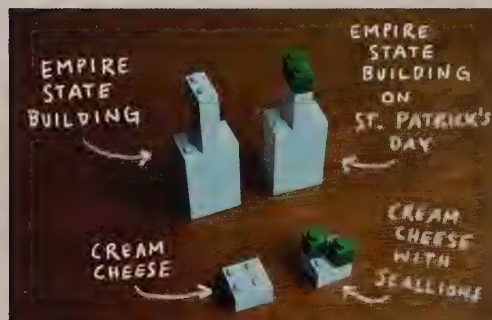
BLOCK PARTY

CHRISTOPH NIEMANN

www.christophniemann.com

You don't have to be a child to be inspired by Lego®. Indeed, many an artist has turned to the small coloured bricks, perceiving a new and versatile blank canvas. Some create complex, sophisticated sculptures; others cajole the imagination with the minimum of bricks.

Renowned American illustrator Christoph Niemann has been contributing to prestigious magazines like "The New Yorker", "Newsweek" and "The New York Times Magazine" for years. More recently, however, he's swapped the artist's pencil for blocks of Lego®. The change of direction came when Christoph moved his family to Berlin after ten years spent living in New York. "During the cold and dark Berlin winter days, I spent a lot of time with my boys in their room," he recalls. "And, as I looked at the toys scattered on the floor, my mind inevitably wandered back to New York." Christoph's nostalgia for the Big Apple fused with the children's games and inspired a new, idiosyncratic project. The *I Lego N.Y.* series pays homage to the familiar emblems of New York. Small on bricks but large on wit, the series evokes the city's iconic buildings, transport and food.



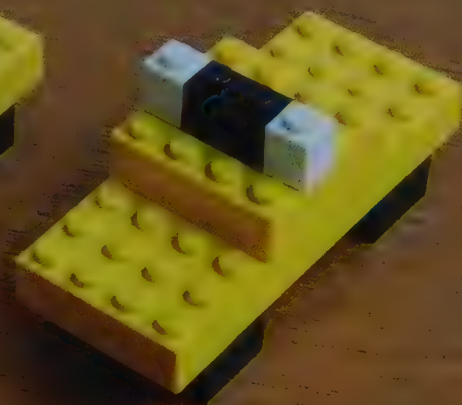
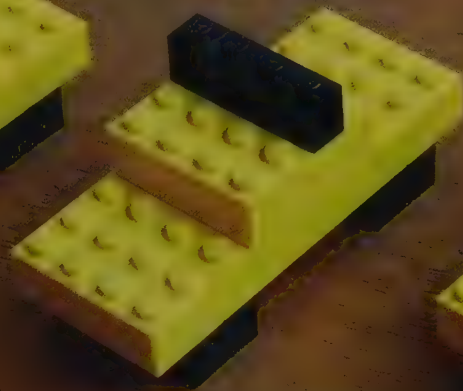
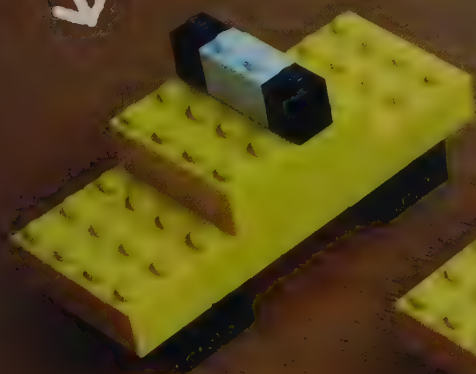
TAXI (Right)

THE EMPIRE STATE BUILDING (Left)

"TAXI!"

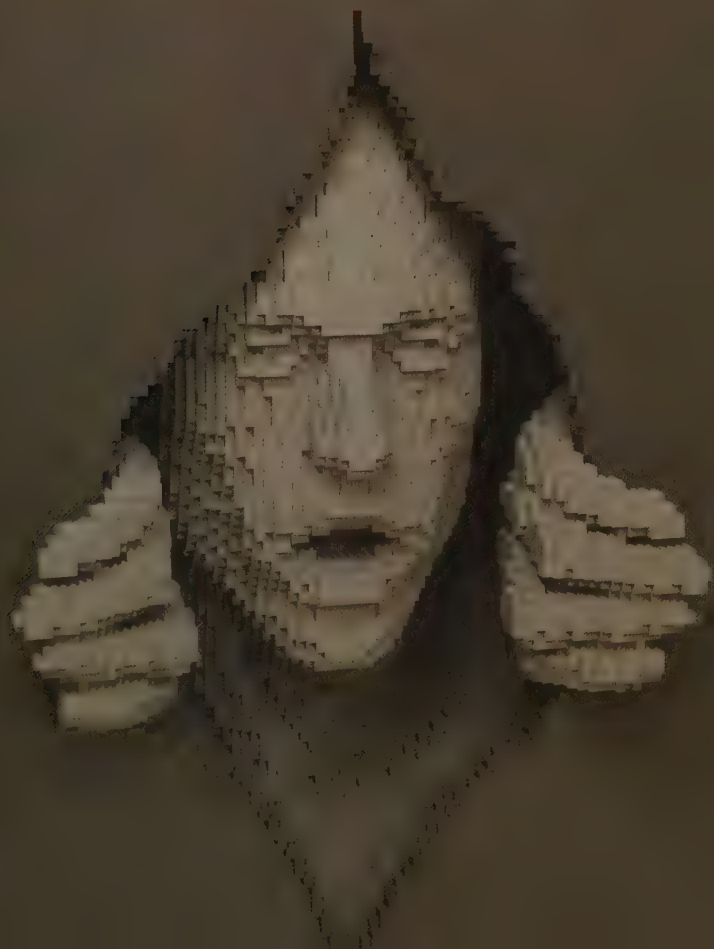
BUSY

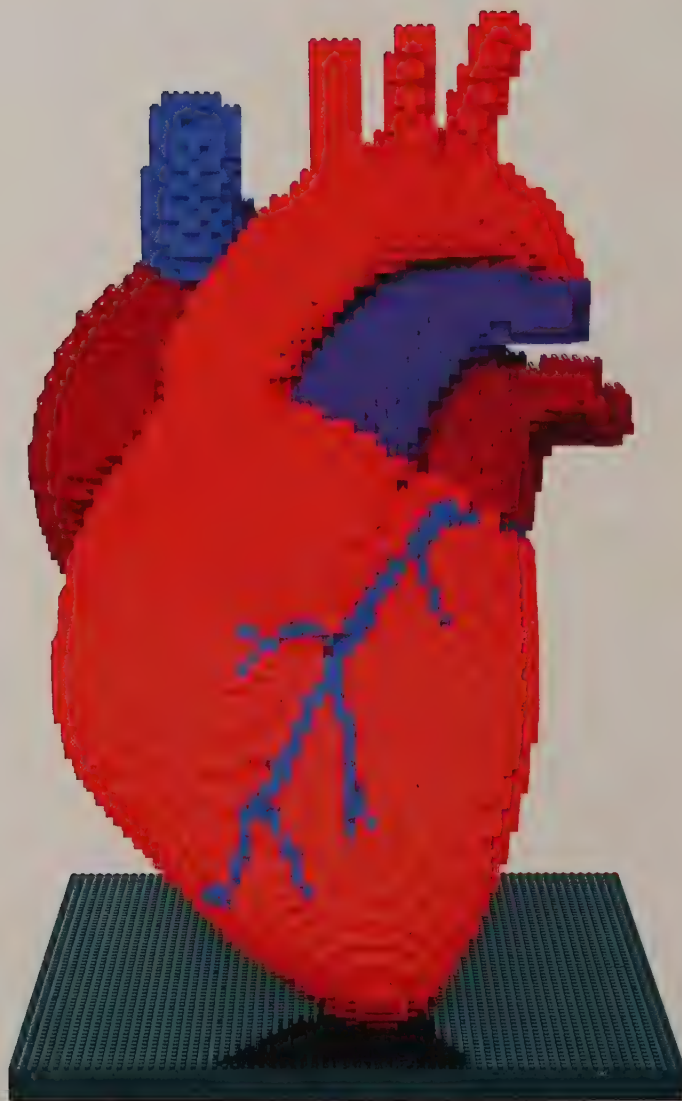
OFF
DUTY



Where Christoph Niemann's Lego® sculpture (see page 26) is minimalist and reliant largely on suggestion, Nathan Sawaya's is painstaking, complex and intensively worked.

Nathan returned to the famous knobbly building blocks of his childhood in 2000. He began sculpting with Lego®, dispensing with a career in law to concentrate full time on his new passion. Predominantly, the New York artist creates figurative sculptures or oversized portraits, obsessively and painstakingly transforming the Lego® bricks into something new. Often the work has a surreal, disconcerting edge, such as the figure ripping open its own rib cage, or peeling back the skin from its own skull. Throughout, the sculptures remain faithful to the proportions of the human form. Nathan's studio contains more than 1.5 million Lego® bricks, and exhibitions of his work have toured the world.





HEART

YELLOW



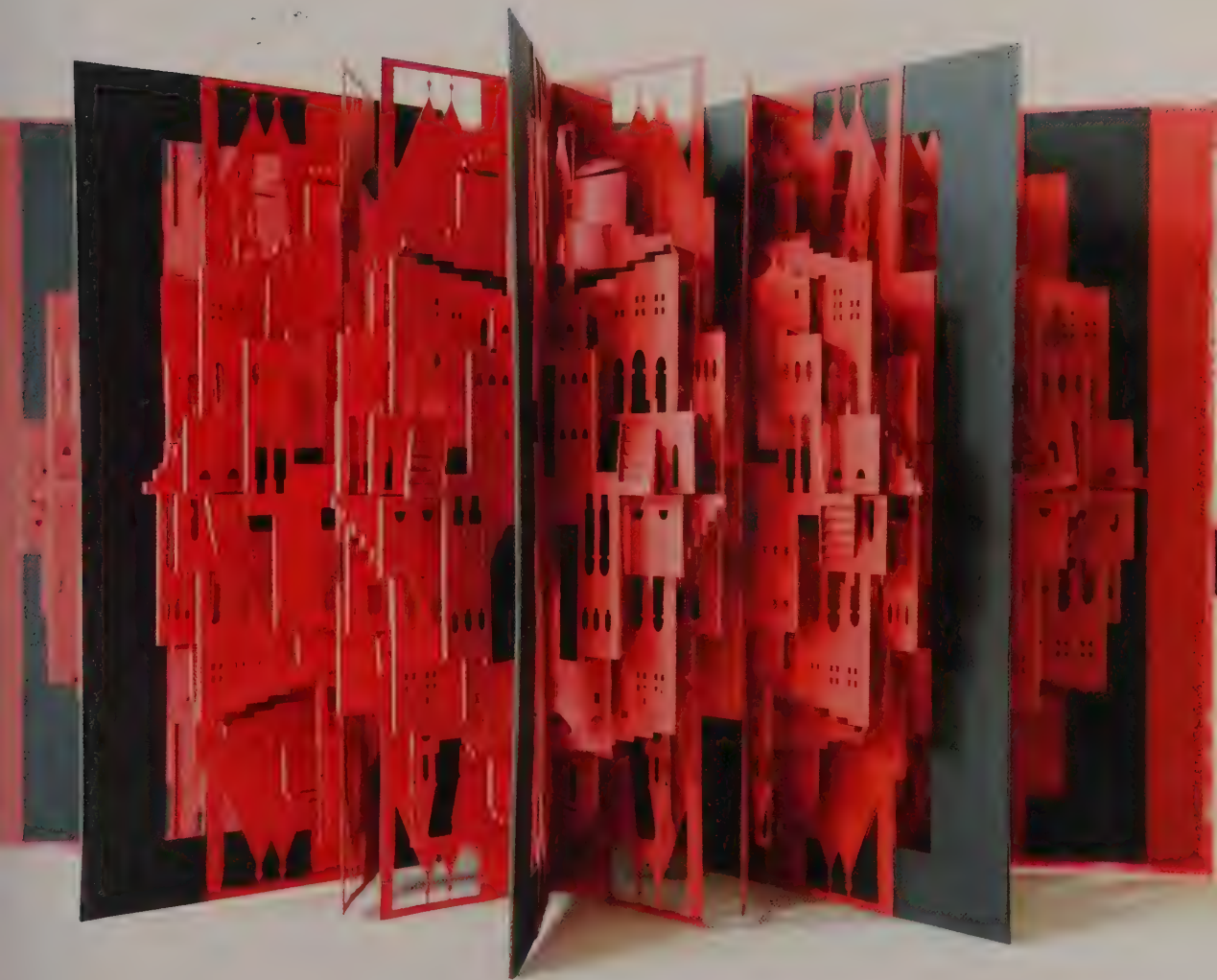
ORIGAMI ART

INGRID SILIAKUS

www.ingrid-siliakus.exto.org

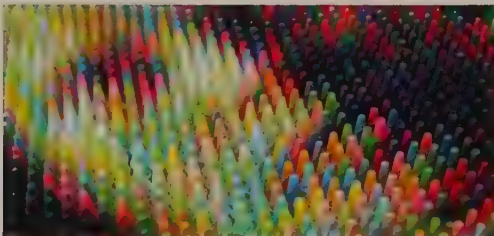
The word origami comes from the Japanese “oru” – to fold – and “kami”, which means paper. Some hold that it dates back to the invention of paper in China in the 3rd century, but in truth the Japanese got there first, using little more than cuts and folds to create the now familiar paper art.

Ingrid Siliakus has coaxed origami into the 21st century, rendering the world's great buildings – from the Coliseum in Rome to Gaudí's Sagrada Familia and FC Barcelona's Camp Nou – entirely from paper. The Dutch artist learned the craft from Masahiro Chatani, akin to the Japanese father of architectural origami, gradually honing the essential skills of patience and precision over several years of study. She works from plans that are produced in collaboration with architects, creating no less than thirty prototypes in the course of moving from two dimensions to three. For Ingrid, the humility and patience required to make the structures can bring a meditative quality to the process.

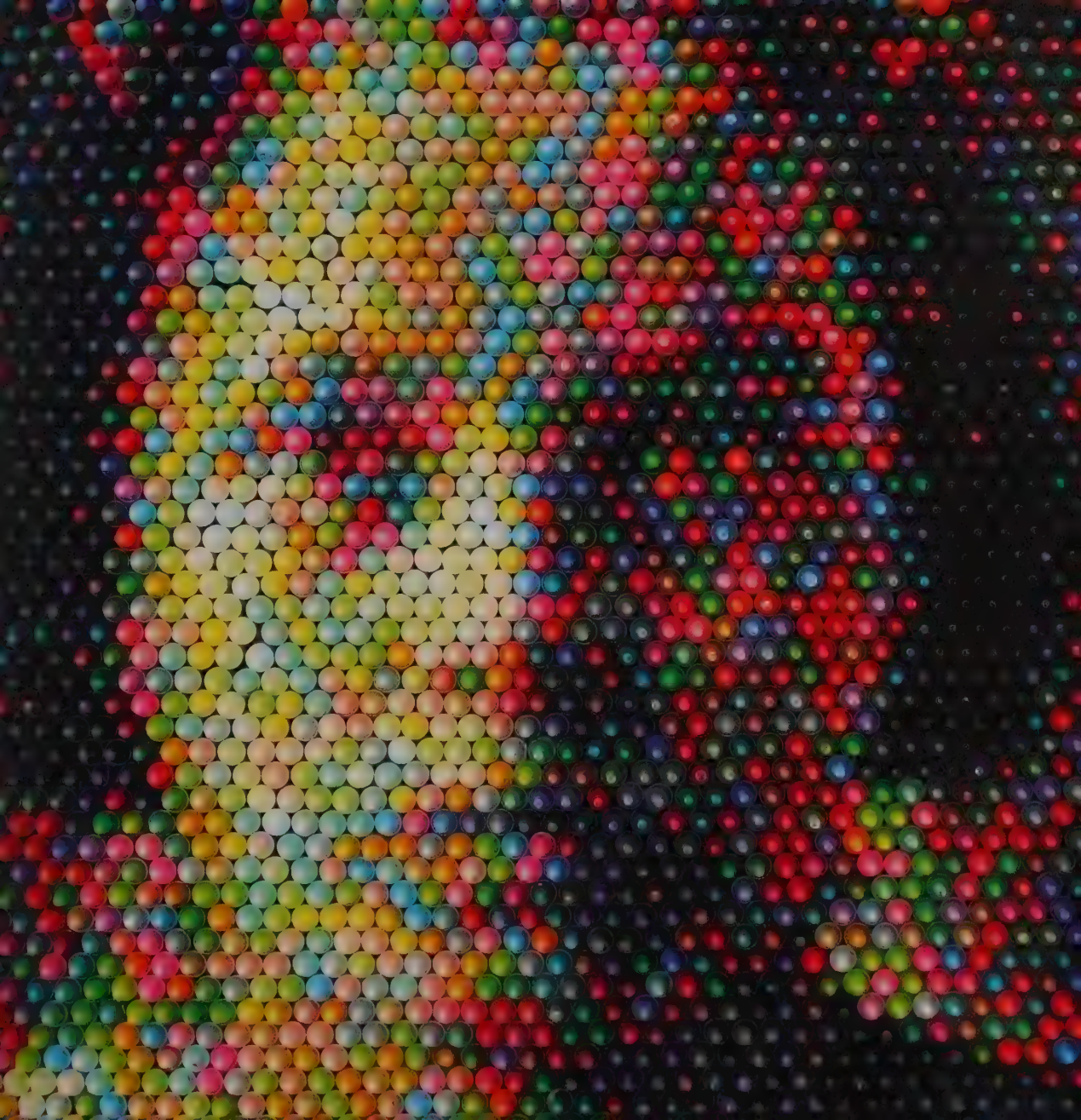


The humble wax crayon, a mix of charcoal and oil, first appeared at the end of the 19th century. Not long after, in 1903, the first box of Crayola went on sale. Whilst the simple coloured sticks have been enjoyed by generations of children, today the crayon has inspired a more complex form of visual art.

Christian Faur has untethered the crayon's potential. The artist has always adhered to the Frank Lloyd Wright adage that "each material has its own message", exploring diverse media in his work and developing his own, personal systems for expressing ideas. Now that spirit of exploration has reunited Christian with the wax crayons of his childhood. "I can still remember the joy of opening a new box," he explains. "That very special smell of the wax, the beauty of the colourful tips, all so new and perfect." However, Christian doesn't use the crayons in their traditional role. Instead, gathering thousands of the small sticks together into three-dimensional portraits, he makes the crayons themselves the work of art. The crayon tips form a mosaic of pixels that changes as the spectator moves position: stand close-up and the image can totally disappear.



"TRUE COLOUR" series: GIRL 1
Detail GIRL 1 (Left)



PENCIL ART

JENNIFER MAESTRE

www.jennifermaestre.com

A simple leap of imagination – playing with colours and materials, stacking and gluing – can turn the most mundane everyday object into a beguiling work of contemporary art. A pinch of prodigious talent helps too of course.

The artist's humble tool – the pencil – becomes a work of art in its own right in the hands of Jennifer Maestre. Cutting, sharpening, piercing and assembling, she transforms the simple drawing implement into brightly coloured sculptures, their disconcertingly strange shapes seemingly drawn from the depths of the subconscious. Jennifer, a South African sculptor who now pursues her art in the United States, does indeed draw inspiration from the depths – the depths of the ocean – taking her cue from the shapes of the sea urchin. Cloaked in protective spines, the creature is alluring but dangerous. At times we can barely resist the urge to reach out and touch. Attraction-repulsion, beauty-danger – these are the recurrent themes of Jennifer's work.





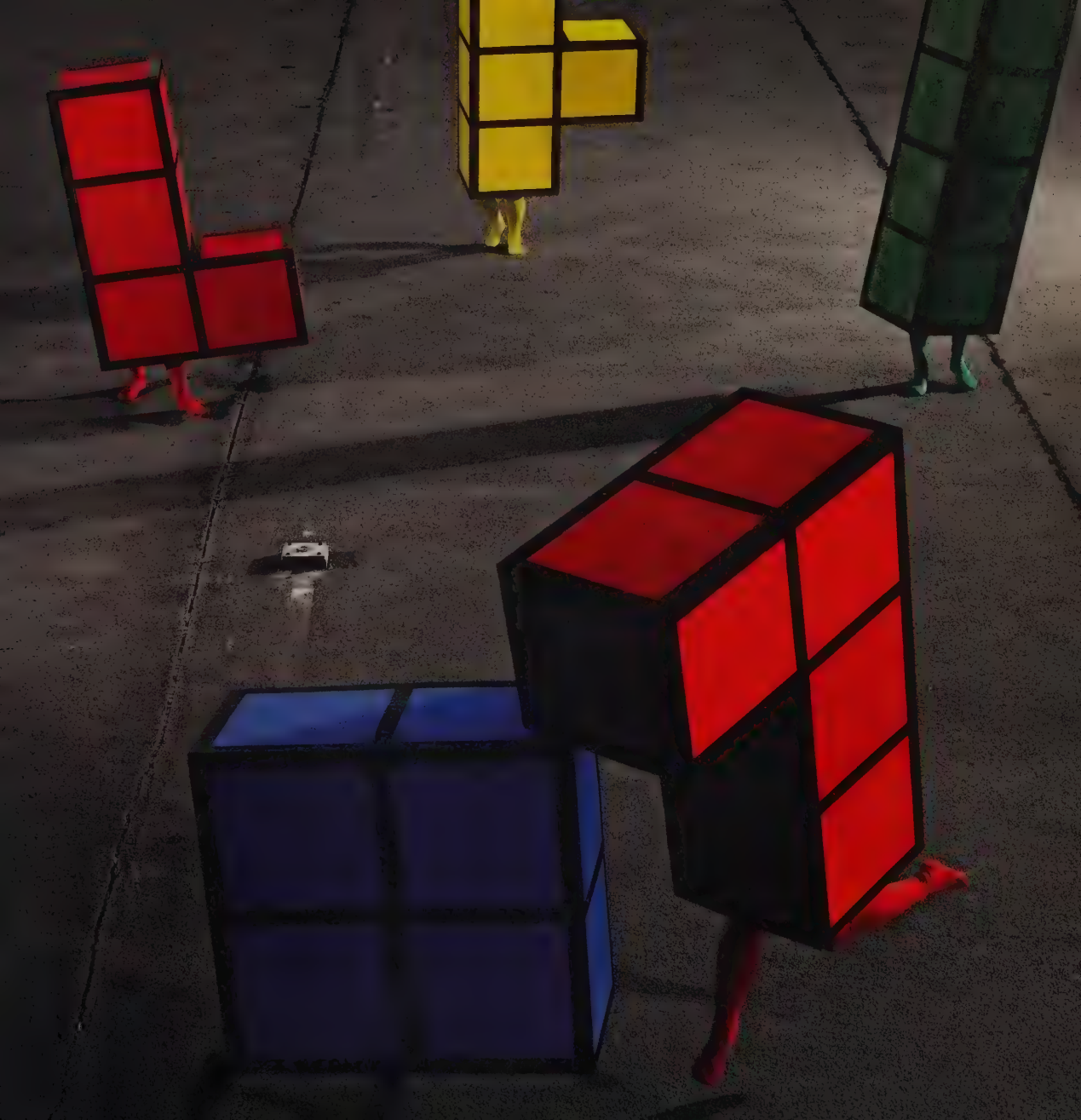


It seems like only yesterday that the world was fawning over the characters and symbols of early video games, marvelling at the brave new world of Pacman, Tetris et al. Today, they're recalled with nostalgia, with a wry smile at how it all began. And, of course, for some they've become works of art.

Patrick Runte's work plays on the fantasy and humour of that video game world. The German photographer, resident in Hamburg, makes the LCD stars into life-sized figures. He shoots Tetris blocks trying to slot themselves together; a tubby yellow Pacman being pursued around a maze by red and blue ghosts; and the blocky cult shapes of Pong passing the small white ball between each other just like they did back in the 1980s. Patrick's inspiration isn't merely technological, nor simply geekish. Instead, he says his art is informed by the work of Bauhaus and the great Oskar Schlemmer with his famous triadic ballets. He's fascinated by the movement and simplicity of those small geometric forms.

"JUMP 'N' RUN" series: TETRIS

"JUMP 'N' RUN" series: PACMAN (Overleaf)







A QUESTION OF PERCEPTION

In art as in life, things aren't always what they appear to be. Sculpture, photography and painting can all be manipulated to illusory effect, challenging our perceptions and beliefs.

2

The French army was the first to use camouflage in conflict. It was during World War I that the painter Lucien-Victor Guirand de Scevola led a special unit, "les camoufleurs", whose mission was to hide the French army from the enemy. The artists Fernand Léger, André Mare and Louis Abel-Truchet numbered amongst this unit that took the chameleon as its emblem. Today, in the hands of artists, disguising the human body has become an art once again.

Australian Emma Hack is amongst the artists who hide the human form in their work. She uses a clever combination of body painting, sculpture and photography to camouflage people amidst landscapes, within nature or against the surface of a decorated wall. Emma did her apprenticeship in children's face painting before going on to explore the possibilities of decorating the full human form. Since 2005 she's been working on the *Wallpaper Collection*, a series in which bodies melt into a background wall, their forms barely discernible against the patterned paper. Inspired by the flora and fauna of her native Australia, Emma places birds and reptiles in the models' hands, as though cradled in the arms of Mother Nature.

CIRCLES AND SQUARES

BLACK COCKATOOS (Overleaf, left)

RED BIRD (Overleaf, right)







Liu Bolin's photographs can appear rather banal at first glance. A demolition site, an advertising hoarding, graffiti on a wall, supermarket shelves – he shoots the common backdrops of modern life. But look harder. Find the shoes and the face; find the human outline virtually hidden within the image. Now, like Liu Bolin, consider how easily a person can lose their identity.

In 2005, the Chinese authorities destroyed Liu's studio in the artists' quarter of Beijing. "It was then that I conceived the idea of the disappearance of the individual," he explains. He began taking photographs of himself immersed – almost lost – in the landscape, blending into the background and, in doing so, offering a visual comment on his treatment by the authorities. Liu's *Hiding in the City* series of images are rich with meaning. They combine performance, body painting and photography, exploring the destruction of neighbourhoods, the obligation to the state, authoritarianism and the place of the individual in the consumerist society. Liu's work has duly become sought after around the world.

HIDING IN THE CITY NO. 37

HIDING IN THE CITY NO. 77 (Overleaf, left)

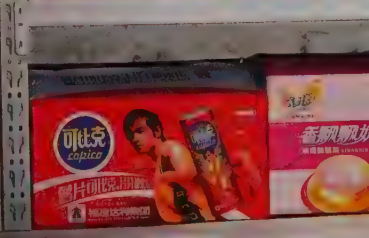
HIDING IN THE CITY NO. 83 (Overleaf, right)

代表重要思想，永保

你救苦







ILLUSORY ART

LI WEI

www.liweiart.com

With the invention of photography almost two centuries ago, the subjective eye of the artist had a new rival, and one that ostensibly depicted the world as it actually was. Today we know better, particularly now in the age of digital imaging, when photographs can be adulterated so easily.

Tightrope walker Li Wei has mastered the art of illusion in photography. The son of a farmer, his initial foray into art – painting studies in Beijing – was short-lived. Instead, he became interested in photography, nurturing a particular talent for deceiving the eye. Despite the possibilities offered by Photoshop, all of the tricks in Li's photography are created using mirrors and cables. The manipulation occurs in front of the camera, rather than in the editing suite. Li himself appears in many of his compositions, often suspended in mid air, generating an aura of fantasy but also, he hopes, reflecting on the evolution and transformation of modern China.

LOVE AT THE HIGH PLACE 1

29 LEVELS OF FREEDOM (Overleaf, left)

25 LEVELS OF FREEDOM (Overleaf, right)







DECEIVING THE EYE

JOHN PUGH

www.illusion-art.com

Trompe l'oeil has been deceiving the eye since the days of Ancient Rome, when villas were crammed with bas-reliefs, sculpted decor and architectural details that played with the effects of shadow and light. In more recent times, the practice of painting an illusory three-dimensional image on a two-dimensional surface has been reinvigorated by Californian artist John Pugh.

John is a leading figure in contemporary trompe l'oeil. The artist has been transforming public buildings across America (and beyond) since making his name at the University of California twenty-five years ago. Often he uses classical scenes, such as the Doric columns of a Roman temple glimpsed inside the apparently broken walls of a 20th century building; all of it an illusion. Sometimes he draws on nature, as with a giant wave painting on the side of a Honolulu building. In Rotorua, New Zealand, he created the illusion of an opening, circular portal in the side of the town's main library. The paintings don't just deceive the eye; they also tell a story. "People like being tricked by something; they bond with it," he explains. "There is a chaos out there whether we like it or not. To befriend it, to utilise it and to explore it without trying to harness or control it is a spiritual quest within itself and a beautiful place to tap into fresh ideas."







PAVEMENT ART

KURT WENNERwww.kurtwenner.com

Anamorphosis comes from the Greek “anamorphoum”, which means to transform. Its relevance to the art world can be traced back to the Renaissance, and the creation of frescoes that only “worked” when viewed from a certain angle.

Where Renaissance artists used anamorphosis to add height to ceilings, or contours to flat walls, Kurt Wenner creates depth; sketching out huge, brightly coloured frescoes on cobblestones and pavements. The American artist first discovered the technique while studying the great Italian masters in Rome in 1982, and his work is duly filled with classical figures and themes, even though each pastel drawing is wholly original. Kurt has travelled the world to create new work, not least at the Vatican, where he's been commissioned to produce several frescoes. “I am continually challenged to rediscover, transform and share neglected ideas of the past,” he explains. “I believe that while the patrimony of great masterpieces from the classical tradition belongs to history, the artistic process it proposes is eternal.” The ephemeral nature of Kurt's work adds to its intrigue: swept by rain, wind or feet, the image is doomed to be erased.







IRAE

DECEPTIVE ART

ERIK JOHANSSON

www.alltelleringet.com

French poet and writer Guillaume Apollinaire first coined the term “surrealism” in a note written in 1917. Soon after, in the hands of André Breton, surrealism rapidly evolved into a movement that would affect all branches of the arts, from painting to cinema, literature to photography.

Swedish photographer Erik Johansson takes Magritte, Dalí and the other surrealists for his inspiration. Passionate about drawing as a child, he branched out into photography when he took receipt of his first camera at the age of fifteen. He saw the potential of digital imaging for manipulation; recognising how Photoshop could give free rein to exploring the tenets of surrealism through photography. Erik draws inspiration from the everyday world – a bed, table, road or house – and employs photo-editing software to rebel against our established expectations of the subject. In the tradition of the great surrealists, Erik’s work is laced with humour, fantasy and poetry.







PHOTO MANIPULATION ART

PIERRE BETEILLE

www.pierrebeteille.com

Photography has been reborn in recent years. The digital era, with its scope for retouching and manipulation, has revolutionised the way we capture and look at images. At the shallower end of the sea change celebrities are endowed with eternal youth, whilst on higher creative planes a new breed of artists push the boundaries of visual wizardry ever further.

Pierre Beteille is endearingly modest. The fifty-something Frenchman, based in Toulouse, considers himself neither artist nor photographer. And yet, as an experienced artistic director, web designer and photo retoucher, he creates prints that are quirky, interesting and richly artistic. In truth, he could be called both artist and photographer – retouching and manipulating to create compelling, original images. Pierre's work resonates with humour, as a glance at his self-portraits confirms. He enjoys playing with the great figures of creative culture: in a series called *Les Livres* (*The Books*) Pierre depicts himself vomiting up words whilst reading Jean-Paul Sartre's "La Nausée" ("Nausea"); in another he's a larger-than-life idiot, struggling to grasp Dostoyevsky.

"Y-A BON OGM" series: MANGE-MOI (EAT ME)

"PHOTO OF PHOTO" series (Overleaf)







ART IN BOXES

COKE WISDOM O'NEAL

www.cokewisdomoneal.com

In the age of digital manipulation and airbrushing, the scope for altering our perception of reality is boundless. However, often the technology is bypassed; sometimes a simple change of scale or perspective is enough to turn truth upside down.

There's an entomological element to Coke Wisdom O'Neal's work; an evocation of the collector meticulously pinning butterfly specimens into a wooden tray. Instead of butterflies, however, Coke immortalises human beings. The American photographer places people in an oversized wooden box, deposited wherever the mood takes him, from the boroughs of Manhattan and Queens to the state of Texas. By using such an immense box as a backdrop, the artist compels the viewer to concentrate solely on the anonymous workers and immigrants in the photographs, stirring some interest in the fate of figures who live on the margins of society. Coke admits to the influence of the great Richard Avedon, who famously photographed the "other face" of America in his *American West* series.

THE BOX

KARLA GALVAN (Overleaf, left)

JEREMY, JON, GWEN, VALECIA, CELESTE,

GABRIELLE, FREDERICK, AND JEFFREY

(Overleaf, right)







ORDINARY MADE EXTRAORDINARY

Marcel Duchamp's 1917 *Fountain* established that ordinary objects (in his case a urinal) could be elevated to works of art. Today the tradition continues, utilising everything from dustbins to computer cables.

3



ORDINARY MADE
EXTRAORDINARY

CABLE ART

KASEY MCMAHON

www.atypicalart.com

The technological revolution has influenced art in various ways. On an obvious level, it throws up new media to be explored. But it also gives artists a new field of enquiry as they investigate the relationship between technology and emotion, between the practical and the abstract.

American multimedia artist Kasey McMahon is fascinated by how we interact with technology, with each other and with the world at large. In her *Global Brain* series the artist has portrayed herself as a figure comprised entirely from multicoloured data cables. Leaning back, body arched, she could be an offering to the gods of technology. The artist explores the complex, sometimes paradoxical relationship between the realms of nature and technology. How has technology come to govern our daily lives? Is it a source of progress or enslavement? Her work also reflects a fascination with a child's talent for making the mundane extraordinary, and confesses that her art is partly inspired by the monsters under her bed.

"GLOBAL BRAIN" series: CONNECTED





BOOK SCULPTURE

ORDINARY MADE
EXTRAORDINARY

ISAAC SALAZAR

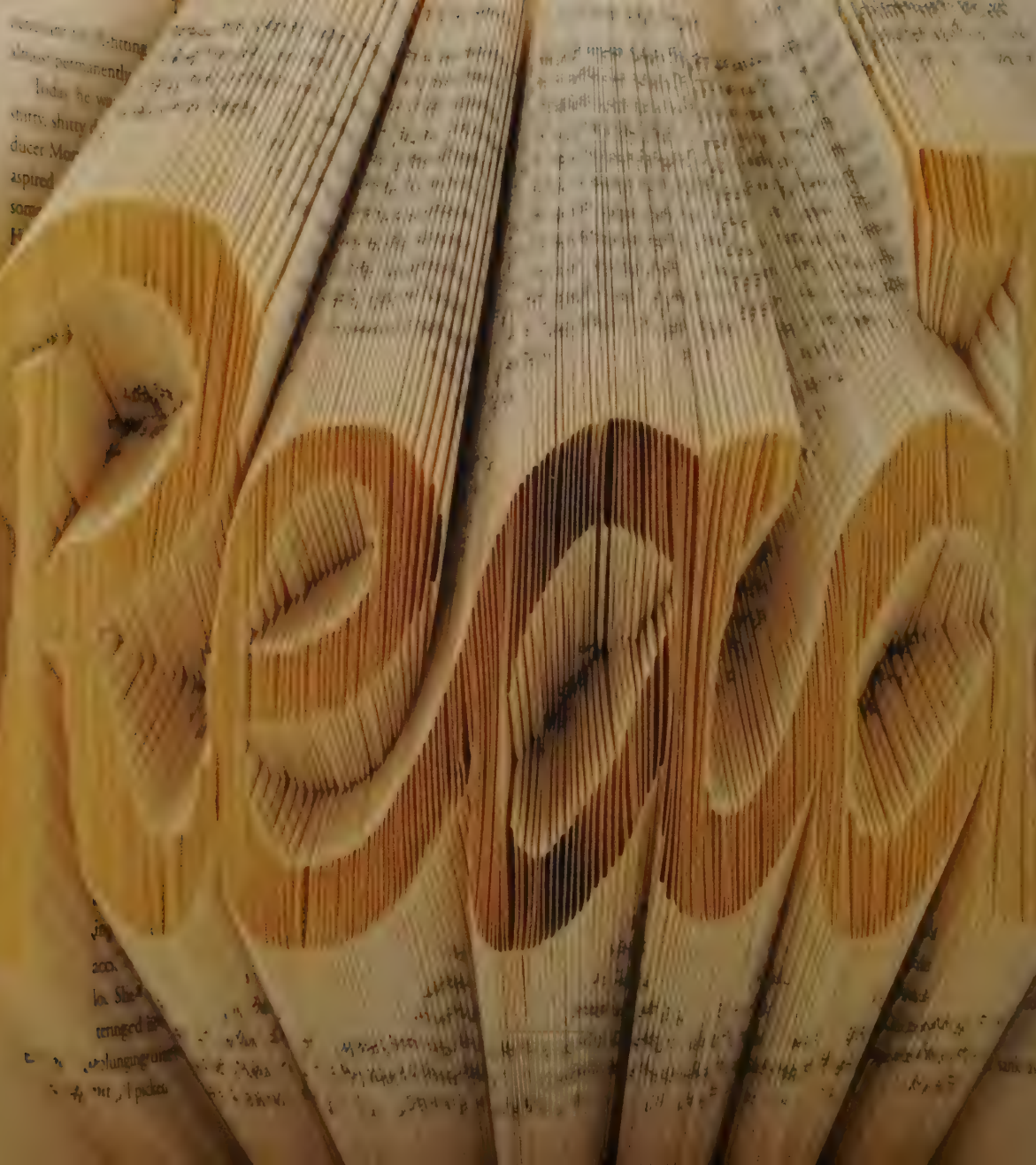
www.flickr.com/photos/bookofart/

Tactile and evocative, there's so much more to a book than simple words on a page. The shape of the book itself – its neat, compact form harbouring a dense block of knowledge – has become an inspiration to artists.

American artist Isaac Salazar has helped elevate the book to the status of an artwork, manipulating its physical qualities into what might best be described as word sculpture. He folds the pages of used books, painstakingly reshaping the paper so that the book, viewed end-on, displays a symbol or spells out a word, such as "Love", "Read" or "Create". The shapes appear to have been cut by laser, such is the precision of Isaac's origami. Little wonder that each work of art can take him two weeks to produce. The artist is self-taught, tracing his talent back to childhood, when he remembers how old copies of "Reader's Digest" could be cut into Christmas tree shapes. "My inspiration comes from multiple things and places," says Isaac. "I can browse the used book section for titles that stand out to me. For example, the recycle symbol was created on a book titled *A World Without Trees*."

UNIVERSITY OF MICHIGAN
READ CURSIVE (Overleaf, left)
ANARCHY SYMBOL (Overleaf, right)







CORRUGATED ART

MARK LANGAN

www.langanart.com

Mark Langan makes inspiring art from discarded cardboard boxes. Trawling the neighbours' garbage, he reclaims corrugated cardboard and transforms it into refined relief sculpture.

Two particular events in 2004 played an important role in the development of Mark Langan's art. In the first he was made redundant from his job with an Ohio transport firm. And then, whilst sorting out the trash, he was struck by inspiration: he would turn ordinary corrugated cardboard boxes into works of art. Today, Mark is a renowned artist; lauded for his cardboard interpretations of Edvard Munch's *Scream*, or Warhol's soup tin, and commissioned by global brands to "eco-up" their logos in corrugated cardboard. Working only with cardboard, non-toxic glue and a razor blade, Mark achieves a remarkable degree of delicacy in work that is as sculptural as it is painterly. "Corrugated board is a material that can be easily recycled over and over again," he comments. "I see it as an endless supply source that I purge from my trash and neighborhood, reusing it towards my creations."



I WANT YOU
TO RECYCLE

MATCH ART

PEI-SAN NG

www.peisanng.com

Don't confuse "match art" with those scaled down matchstick models of Big Ben or the Eiffel Tower, invariably glued together by a retired bloke in a shed. Match art is an altogether different beast. It's inventive and brash. It makes a statement; ignites a debate you might say. Take the work of Pei-San Ng, an artist whose flammable sculptures just beg to be destroyed.

One thing about Pei-San Ng is certain: she isn't afraid of playing with fire. Indeed, she positively delights in it. Born in Taiwan and brought up in Los Angeles, Pei-San turned her back on a life in the laboratory after graduating in molecular biology and yielded instead to the artist within, turning to studies in interior design and then architecture before moving on to work as a multimedia artist. The match art that has characterised Pei-San's recent work gathers together the themes that consistently inspire her – the purity of line, mass production, urban landscapes, order and rigour. For Pei-San, the most rewarding part of the process lies in persuading the spectator to destroy the works of art – each piece of match art is made to be burned.



THE ART OF ROLLING PAPER

YULIA BRODSKAYA

www.artyulia.com

Quilling is an ancient decorative technique. It uses strips of paper that can be rolled, shaped and then glued to a background to create the most delicate, intricate works of art. During the Renaissance period quilling was highly prized as a means of decorating religious books; in the Victorian era, it was a favourite pastime for high-society ladies; and in recent years it's become the signature media of Russian artist Yulia Brodskaya.

A graphic designer and illustrator, Yulia has been fascinated with paper since childhood. It's a relationship that took her from origami to collage, and eventually on to quilling. Creating portraits and what she calls papergraphic work, Yulia works hard to raise the profile of an art form that, she suggests, has suffered something of a credibility crisis in the modern era. "Initially, I was concerned about the limitations of the quilling technique and the material from which the work is constructed – paper and card – as it very much dictates what can and cannot be said within the boundaries of the chosen medium," she explains. "However, this material limitation turned out to be a strength for me: there is the potential to contain thoughts and ideas in unique ways so that the medium can become a significant part of the message."







TAPE ART

MARK KHAISMAN

www.khaismanstudio.com

Few would deny the prosaic qualities of packing tape. However, put the unassuming sticky brown strips in the right hands and they're transformed into a glowing, expressive work of art.

After training at the Moscow School of Architecture, Ukrainian artist Mark Khaisman moved to the United States and promptly gave up architecture, which he deemed too static and too concrete, and devoted himself instead to tape art. He was inspired initially by stained glass, drawn by the way light illuminated the materials. By building layer upon layer of translucent packing tape and applying it to clear Plexiglas placed in front of a light box, Mark found he could add shadow and depth to this mix. "I see my tape art as a form of painting," he explains. "The two-inch tape acts as a wide brush, and the light behind the panels as an alchemist's luminous blending medium."







AUDIO TAPE ART

ERIKA IRIS SIMMONS

www.iri5.com

Spare a thought for the audiocassette. Revolutionary when it first appeared in 1963, the tape sank into oblivion when CDs marched onto the scene. Increasingly, however, old audiocassettes are granted a certain retro kudos, viewed as collectors' pieces in much the same way as vintage vinyl.

Erika Iris Simmons, aka Iri5, is a young American artist who browses garage sales and thrift stores searching out materials for her work. In particular, she has a predilection for audiocassettes and old rolls of film, recycling the raw materials into portraits of iconic cultural figures. In her *Ghost in the Machine* series of over fifty portraits, Erika draws the magnetic tape from its case, cuts and arranges, and transforms it into hair, eyes, a mouth or a guitar. "The *Ghost in the Machine* series was inspired by some strange ideas," she explains. "How, at one level we are cellular beings and at another we are a single 'self.' The single cassette tape I thought of as representing the mind. The tape ribbon represents our thoughts, the data within." Stare, at the portrait of Jimi Hendrix, for example, and Erica says you'll hear the great man's music in your head.





"GHOST IN THE MACHINE" series:
THE CLASH



"GHOST IN THE MACHINE" series:
JIMI HENDRIX

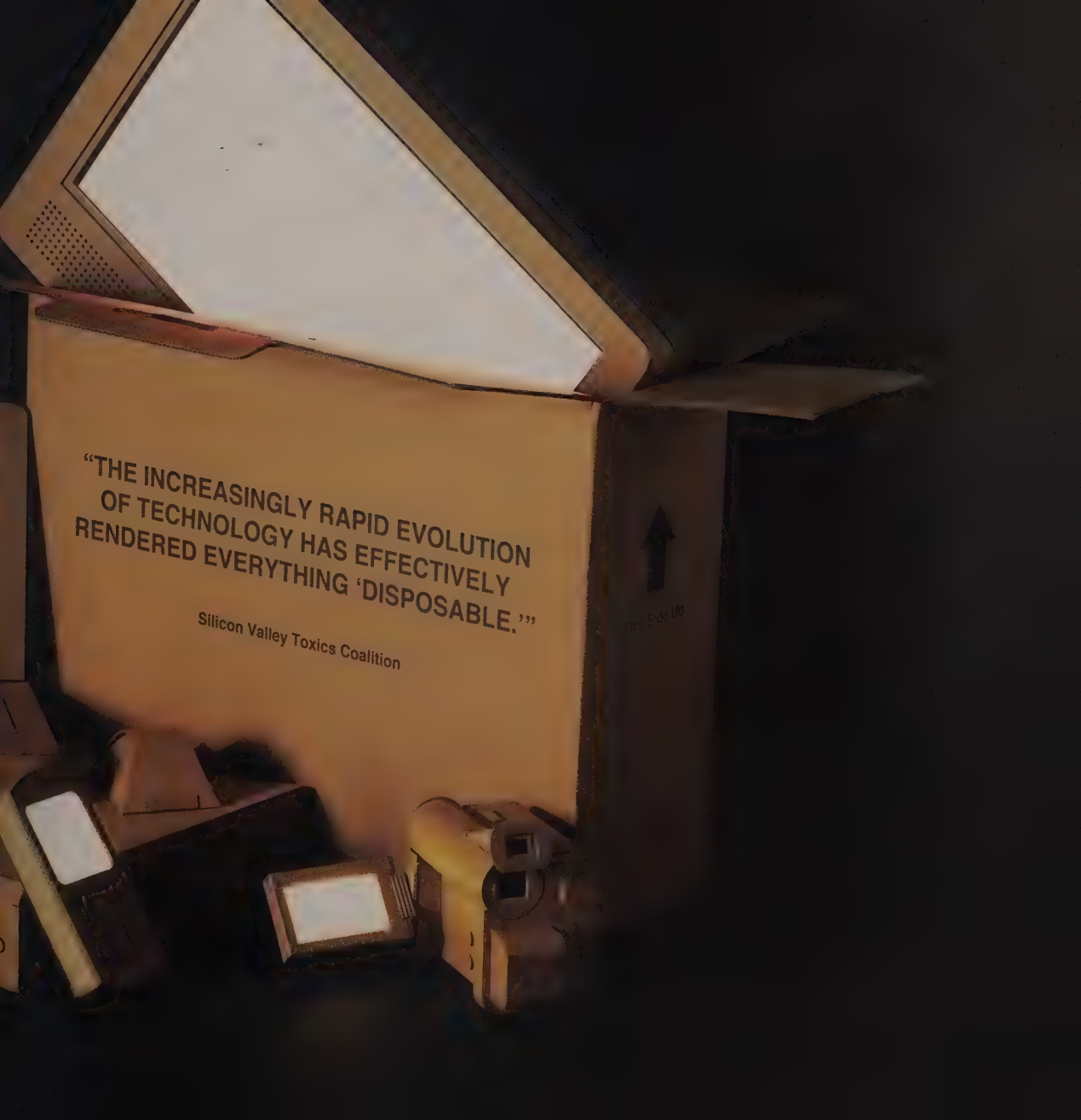


Technology is so disposable these days. Your beloved new widget will undoubtedly be replaced by a Version 2 within a couple of months, so there's little point in getting too attached. In truth, it might as well be made out of cardboard.

Or so thinks Kyle Bean, the young English designer with a talent for cardboard art. Kyle's *Disposable Technology* series of work flagged up the unseen potential of brown packaging cardboard. It explored the consumer's relationship with technology; how the rate of technological evolution can render objects obsolete within such a short space of time. Miniature cameras, MP3 players and mobile phones are all recreated by Kyle in cardboard with simple, efficient detail. "Most people know the feeling when you buy a new camera or phone; only to find out that a month later a better model has been released!" says Kyle. "Oooh the frustration! Technological items are now said to be effectively 'disposable' because of this – and living in our 'throwaway society' just adds to the issue. My solution ... Cardboard Technology!"







"THE INCREASINGLY RAPID EVOLUTION
OF TECHNOLOGY HAS EFFECTIVELY
RENDERED EVERYTHING 'DISPOSABLE.'"

Silicon Valley Toxics Coalition



This Side Up

ASSEMBLED ART

BERNARD PRAS

www.bernardpras.fr

Traditionally, a work of sculpture can be viewed from myriad angles – whether back, front or sides – and still “makes sense”. However, there is a mode of contemporary sculpture that only “works” when observed from a specific viewpoint; seen from any other angle and the work becomes an arbitrary collection of objects.

French artist Bernard Pras makes sure we view everything from the right angle – he photographs his sculptures from the perspective at which they fall into place. Pras creates composite images using anything and everything. Pras employs the contents of supermarket shelves, or items of scrap; the multiple, disparate objects brought together to re-imagine a famous portrait, be it Mao Zedong, Marilyn Monroe or Louis XIV. Glance at the image of the Sun King and you see that famous countenance staring back; but look more closely and the furs of his cloak are revealed as toilet rolls, the luscious black curls of his wig as a series of brushes.







PLASTIC MARINE SCULPTURES

AURORA ROBSONwww.aurorarobson.com

A recent ecological study claimed that ten percent of the world's waste plastic ends up in the ocean. Much of it sinks to the bottom, but a sizeable chunk remains on the surface. Such is the scale of the debris in the North Pacific that the sprawling blanket of plastic has been dubbed the "Great Pacific Garbage Patch". A progressive group of artists are highlighting the issues involved by using the waste materials in their work.

A Canadian artist raised in Hawaii and now resident in New York, Aurora Robson is founder of Project Vortex, an international organisation of artists, architects and designers who use plastic waste as a creative material. It all began as a glint in the artist's eye – literally. Aurora was painting a studio canvas when light reflecting from a discarded plastic bottle in the street caught her attention. The waste bottle's translucent shapes bore strong resemblance to the painting Aurora was working on, and so swapping the tubes of paint for plastic debris, she began creating translucent and diaphanous works of sculpture heavily influenced by the marine universe. It comes as little surprise to learn that her second choice of career would have been marine biologist. For the artist, the creation of something positive from the inherent negativity of waste, and the reaction of surprise the materials inevitably draw from the observer, are the key factors in what she does.







NO LIMITS

Contemporary art is famously uninhibited. Some practitioners set out to shock; others to raise awareness of political or ethical issues. In common they subvert the traditional expectations of art.

4

In the 1960s the nascent Land Art movement in the United States proved that art could flourish outside the confines of the gallery. And today, even whilst nature dictates that such work is often short-lived, the interest in large-scale open-air installations remains healthy.

Jim Denevan creates startling geometric patterns on the ground. Circles, isosceles triangles, rectangles – all writ large in the landscape by simply scraping at the sand, soil or ice. He has been creating his land art for fifteen years, pursued between surfing and working as a self-taught chef. In general, wherever his work unfurls, from Californian beach to Siberian lake, Jim's art is best viewed from above, where the swirls and scrawls make sense in the wider scenery. He uses simple wooden sticks and a rake to create the shapes, spending hours on something he knows will be short-lived. At worst, by the sea, the patterns are gone within hours; at best, in the rain-shy recesses of the Nevadan desert, they might last a few weeks. But it's this transience – this inherent fragility – that makes Jim's art so absorbing.







In the great cities of the world chaos and order co-exist side-by-side; the solidity of institutions and buildings juxtaposed by the restless, ceaseless activity of the people within and around. The drawings of British artist Stephen Wiltshire are remarkable in their ability to capture this mixture of stability and flux.

Stephen's talent emerged at a young age. Mute until the age of five, he found that drawing offered a means of communication. First he drew animals, then London buses and, before too long, buildings. His ability to render life on the page was immediately obvious. But equally remarkable, was Stephen's capacity for depicting complex subjects from memory. Today, in his thirties, Stephen continues to relay his vision of the world using pencil and paper. Working rapidly, he draws large-scale panoramas of New York, London and elsewhere, sometimes straying from reality to modify buildings or vehicles, and thereby enhancing the composition. On occasion he draws solely from his imagination, conjuring vast skylines extraordinary in their detail. Made an MBE in 2006, Stephen's work is held in a number of important collections around the world, whilst his personal story of achievement has been woven into secondary school curricula in the UK and the USA.







350 parts per million (ppm) is a key figure. It's the threshold for the "acceptable" level of carbon dioxide in the earth's atmosphere. Today the benchmark serves as a target as much as a limit – with CO₂ levels at 388ppm, we've already exceeded "acceptable" by some margin.

The 350 Earth collective has taken the carbon concentration target for a name as it bids to raise awareness about the planet's atmosphere, global warming and the consequences for life on earth. They create flash mob art, gathering at locations around the world to form large-scale installations visible from the air. In New Delhi three thousand people came together to form the shape of an elephant; in Los Angeles a similar number carried solar panels, huddled together in the guise of a massive eagle; and in New Mexico a thousand participants carried blue tarpaulins along the dried bed of the Santa Fe River, highlighting the effect global warming is having on water levels. The 350 Earth initiative was born ahead of the 2010 Cancun climate summit, and has been expanded since, using the Internet to organise large-scale public art installations across the globe.

350 COOL ROOF BY MOLLY DILLWORTH,
NEW YORK CITY, USA
FLASH FLOOD BY SANTA FE ART INSTITUTE,
SANTA FE, USA (Overleaf)







What is art? Most dictionaries offer a few words on the expression or application of creative skill and imagination, suggesting in common that art is born of human intervention – all of which can be applied relatively easily to most art practices. But where do crop circles fit in? If, as some claim, crop circles aren't made by human hand, can they really be described as art?

Few would deny the aesthetic qualities of crop circles. Some are vast, the sprawling geometric shapes mapped out across the width of a field. Others are small, sleek or more roughly hewn. First documented in 1980, the shapes have been found all over the world, although England, and specifically Wiltshire, has an unusually high proportion – a fact that some put down to mysterious Arthurian forces. The theories on authorship are many and varied: spiralling winds, aliens, wallabies, Gaia herself, the "mowing devil", and men in 4x4s with long ropes have all been put forward as possible candidates. If the last of these theories – that crop circles are made by human hands – is in fact correct, perhaps we can indeed refer to the flattened patches of vegetation as art.



Conceptual pieces – from sharks in formaldehyde to unmade beds – tend to grab any available headlines in the world of contemporary art. Large, self-confident and challenging, they inevitably catch the eye. But there are artists working at the other end of the scale, busying themselves with delicate, labour-intensive art which, however small-scale, is significant and valued.

Dalton Ghetti works in miniature. The artist, originally from Brazil but now resident in Connecticut, carves pencil tips into precise and intricate sculpture. Using only a razor blade, a knife and a sewing needle, he shapes the tiny graphite tips into letters of the alphabet, a miniature saw, a hammer-head or a heart with another miniscule heart linked inside. Each piece can take up to two and half years to complete. Inevitably there are breakages along the way. Indeed, Dalton has over one hundred pieces in what he calls his "cemetery collection", a box of broken pencils. He says that such accidents used to get him down, but now he views the process as being as important as the end result – for the artist, the carving is akin to therapy; an approach reflected in the fact that Dalton chooses not to sell any of his work.

HEARTS
SCREW, BIG HAMMER, SAW, LINK,
MAILBOX, KEY (Overleaf)









ALTERED BOOKS

NO LIMITS

BRIAN DETTMER

www.briandettmer.com

Photographers, visual artists and sculptors are all mining the humble book for new material. Whether it's Jacqueline Rush Lee with her fossil books, Su Blackwell's origami books or the tentacle books of Cara Barer, cover and content are hijacked and the traditional object of knowledge evolves into an object of creation.

American artist Brian Dettmer has been interested in the evolution of communication media for a decade. Inspired by books, old maps and even cassette tapes, he wonders what, in an age when information is increasingly dematerialised, will remain? Is the book – that centuries old vessel for knowledge – doomed to disappear? Or do books have another life, another role as yet undiscovered? Armed with scalpel, scissors and surgical tools, Brian reconfigures the traditional book. He begins with an existing volume, sealing the edges to create an enclosed vessel. Then he cuts into the surface, dissecting the book through from the front. New layers are exposed whilst ideas and images of interest are cut round. Nothing inside the books is relocated or implanted – only removed – but alternate histories, memories and interpretations are exposed as he changes the object's physical form. As Brian sifts through the innards of the books, poetic images leap out, new shapes appear and a fresh work of art is born.

DAS WELTTHEATER

KEY MONUMENTS (Overleaf, left)

MODERN PAINTERS (Overleaf, right)



Brigella
ich gaus
Corallina
fürchten
nicht
Arlecchino
kommen erinne
die Nothe der

gerungen,
Stiefe und dessen
erennirer wieder

stisch rechts setzen

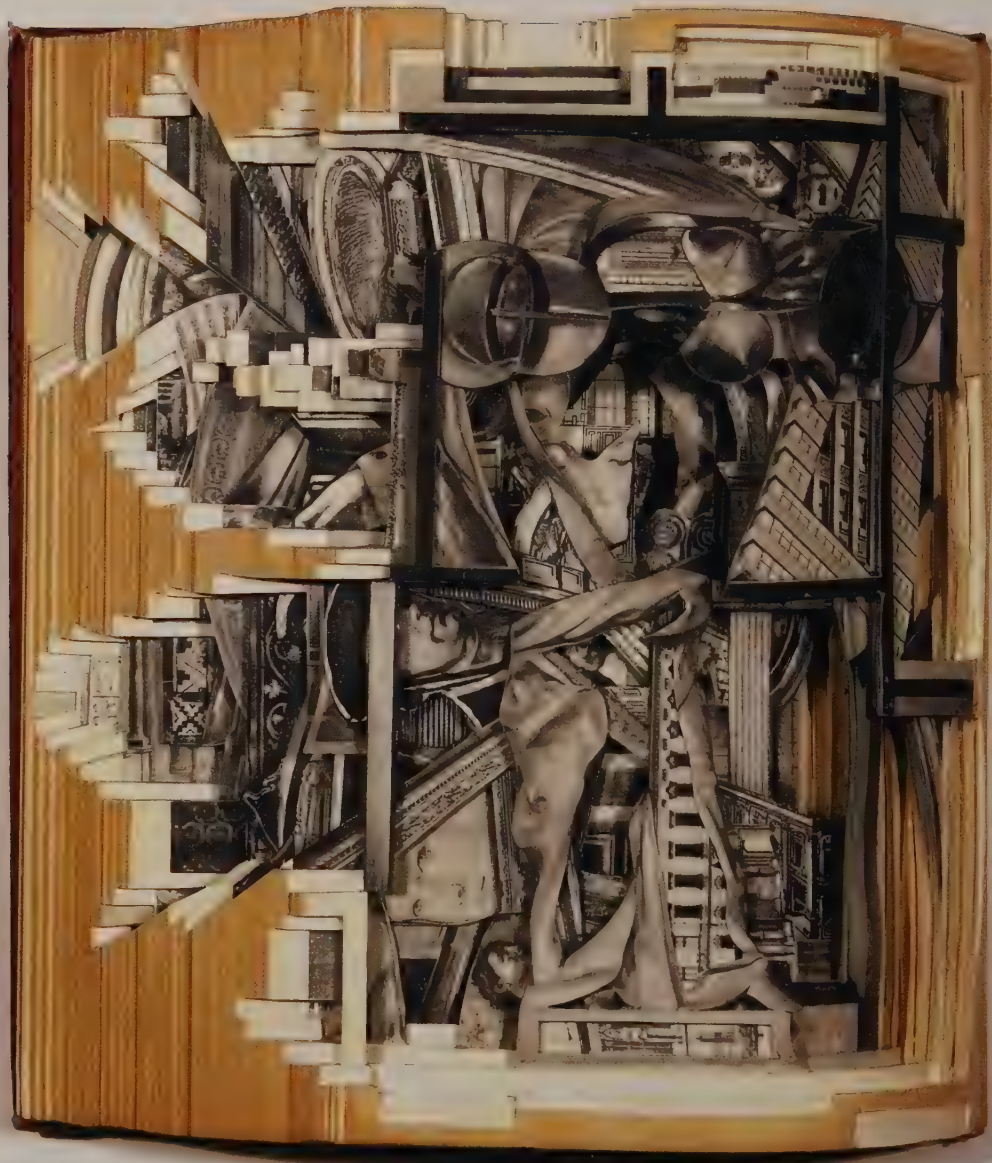
blide, hat ve
Da ich nicht wer
nicht Unwahrheiten
schaffen mir uns Huterho

die Promotion
Bricht gebracht,
satt Das Wahn
das Dämonen

in den Hand berührt, —

a trifft zum
ganz nach
von einem
Erzählung

ich die ihn herseith





Unseen, dutiful and multiple, the humble screw has been quietly keeping “things” secure since the days of Archimedes. Now, in the hands of a young European artist, the screw is enjoying its day in the sun, employed in the creation of innovative, compelling art.

Born in Germany, raised in Spain and tutored at the Art Institute of Southern California, painter and sculptor Andrew Myers references the traditions of European life and culture in his work, but does so using unorthodox media. He works with thousands of screws to create contoured, coloured portraits. The processes involved are complex and time-consuming: Andrew begins with a wooden board, on which he glues the paper outline of a portrait; then the screws are drilled in (as many as ten thousand), each one administered to a varying depth to recreate the peaks and valleys of the human face; and finally, once secure, the screws are painted, fleshing out the tones and characteristics of the subject. The blend of classical figurative technique and modern materials results in engaging contemporary work.







Graffiti has been around since the days of Ancient Greece. The medium has always been about painting on someone else's property, about creating something illicit; some might say vandalising. And even today, in an era when the best street artists command the attention of prestigious art dealers, "graffiti" remains a dirty word.

Jace launched his graffiti career on the walls of his native island, Réunion, in the early 1990s. Initially inspired by the street art coming out of New York, the young French artist rapidly developed his own style. At its heart was Gouzou, a humorous, faceless character that became the artist's alter ego. In subsequent years Gouzou has travelled the world, daubed humorously on walls, advertisements, cliffs, cars and bridges to raise awareness of social inequality, environmental issues or conflict. From Saint-Denis to Bangkok, London to Tokyo, the little man has achieved fame and notoriety, and made a star of its creator.



Metro Goldwyn Mayer

GRATIA

®







For the majority of us, Land Art, carved from the earth on a vast scale, is something we see second hand. The work is usually ephemeral and inaccessible, and so the means of putting it in front of an audience – the photograph – becomes a crucial part of the creative process.

Brazilian artist Vik Muniz has spent much of his career making art that fits within the traditional confines of the gallery. He's won significant acclaim with varied and progressive work, such as a series of portraits recreating paintings by the old masters, not least a rendering of the *Mona Lisa* in peanut butter. However, the New York-based artist has also spent significant time outside the studio, notably for *Earthworks*, a series of giant outdoor drawings that took their lead from the Pop and Land Art movements of the 1960s. Working in the expanses of a Brazilian mine, Muniz plotted out and drew – using mechanical diggers – twenty-two giant, recognisable pop-style images. Keys, coat hangers, sunglasses, dice – viewed from the air the shapes were instantly recognisable. Photographing the *Earthworks* was a key part of the work for Muniz. The means of portraying the art to the viewer is, he suggests, as important as the work on the ground. It's the “double take” moment – when the observer sees the photograph for the first time – that fascinates him.



Ever since Duchamp's *Fontaine* – the most famous urinal in the history of art – caused a scandal in 1917, art and provocation have been frequent bedfellows. Indeed, many a contemporary artist continues to push the boundaries of taste to trigger a reaction.

Iconoclastic Flemish artist Wim Delvoye ferments his own particular brand of controversy using pigs. He made his name a decade ago with the *Cloaca* installation, reproducing the digestive cycle. Dubbed the "Shit Machine", *Cloaca* recreated each stage of the digestive process, from the ingestion of the food to the final expulsion of excrement, vacuum packed by Wim and sold to enthusiasts. The artist hopes to highlight contradictions in the consumer society by framing himself as a company director. His *Art Farm* project is, perhaps, his most controversial yet. He breeds pigs on a farm in China, tattooing the animals at a very young age. Collectors can then choose between buying a live tattooed pig, the stuffed (dead) variant or just the tattooed skin mounted in a frame. Wim appears unconcerned by the vocal protests from animal protection groups, preferring to cogitate on capitalism and the relentless quest for profit in life and art.







Performance art has been dividing opinion for decades. When Carolee Schneeman created *Meat Joy* in 1964, featuring half-naked dancers rolled in blood playing with sausages and dead chickens, most observers were baffled. Today, the world is more acclimatised to performed reflections on the body, death and sex. Even so, the work of artists like Zhang Huan continues to challenge our established ideas of what actually constitutes "art".

Zhang is one of China's foremost contemporary artists. Iconoclastic, provocative and challenging, his work has consistently excited critics and stirred the ire of the Chinese authorities. He graduated from Beijing's Central Academy of Fine Arts in 1993 with a degree in traditional painting, but soon broadened his horizons to performance art. One particular work, *12m²*, brought him widespread attention. It was a performance piece in which Zhang was locked in a Beijing public toilet, naked and coated in honey, offering his body to flies and insects, and also to the lens of photographer Rong Rong. In another Beijing work, the artist walked through the city with his face daubed in phrases censored by the Chinese authorities. Typically, Zhang's work is influenced by Buddhist philosophy, pushing the physical boundaries in a bid to reach spiritual enlightenment. Having migrated to New York, the artist has been seen walking the city's streets covered in both meat and calligraphy.



CREATING A WORLD

Creating gargantuan insect machines that crawl across the sand, or haunting figures that appear mysteriously on night-time streets, some artists leap beyond the established world, taking us along for the ride.

5

EDIBLE LAND ART

CARL WARNER

www.carlwarner.com

In the 16th century, Arcimboldo became famous for a series of portraits entitled *The Four Seasons*. Where the rest of the world saw a nose, Arcimboldo imagined a pear. Onions became cheeks and beards were formed from grapes. The caricatures were allegorical masterpieces, packed with humour and ingenuity.

London artist Carl Warner could easily be described as the Arcimboldo of the photographic age. At first sight, his photos appear to immortalise simple landscapes. However, take a closer look and you find that the forests are florets of broccoli, the mountains are made of bread and the seas are shaped from cauliflower. Soaring above it all we find hot air balloons of fruit. "Surprising others and making them smile is my greatest reward," says the artist by way of explanation. Each composition takes two or three days to complete, with the component parts photographed individually before being assembled and digitally enhanced. Carl's technical prowess melds with a vivid imagination, transporting the viewer to an imaginary, poetic and colourful world. Were he still with us, Arcimboldo would no doubt be shedding spring onion tears of paternal pride.



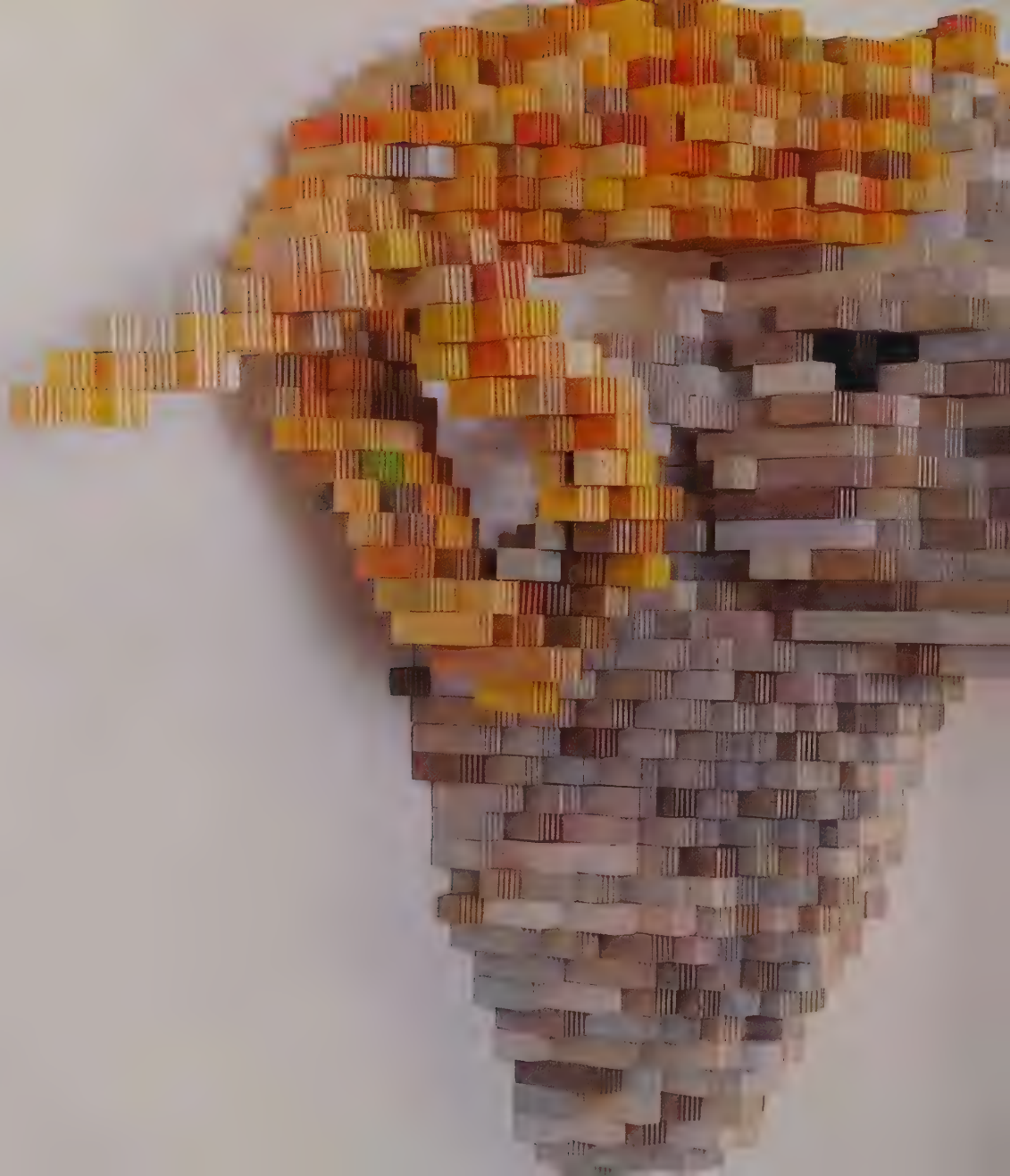


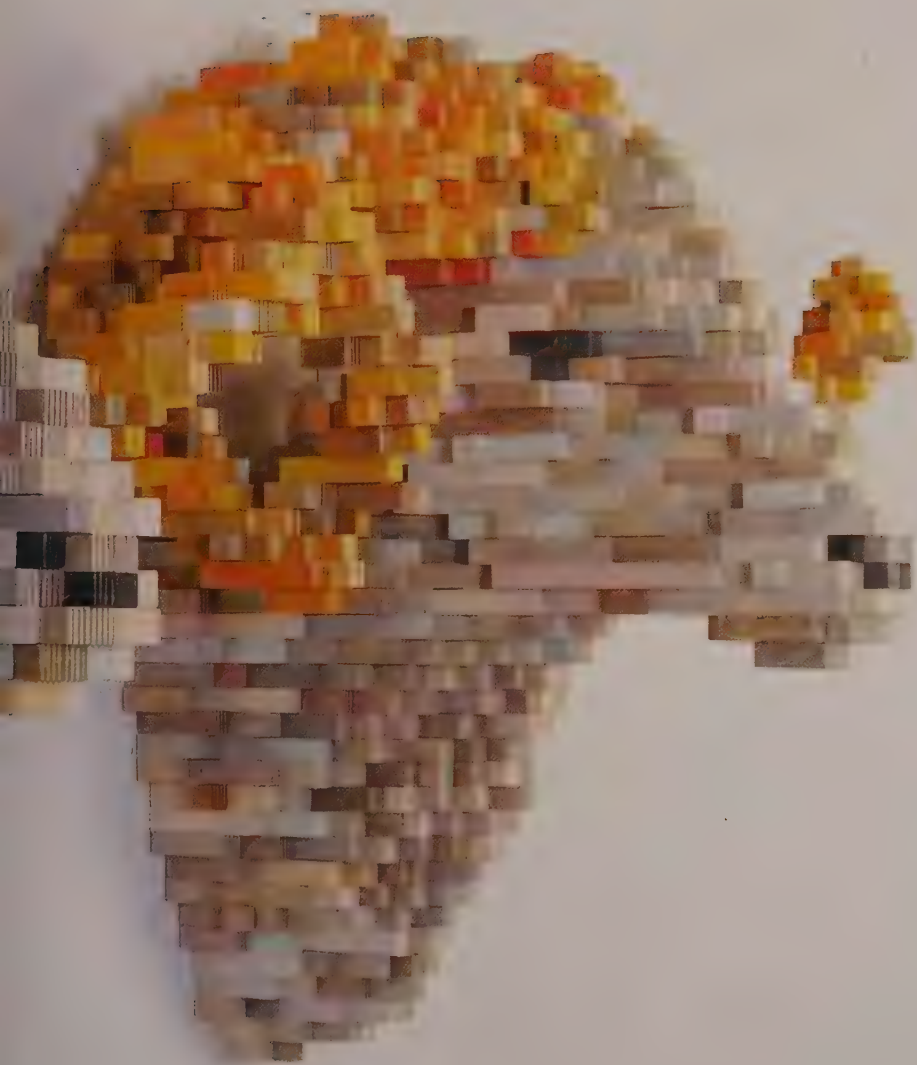


“Pixel” is actually a contraction of the words “picture” and “element”. It’s the elementary point; the smallest component of an image, which when multiplied and assembled creates the coherent whole. Pixel art plays on this basic premise, generating landscapes and portraits that emphasise the elementary points within the overall picture.

Texan artist Shawn Smith draws his inspiration from the pixelated photographs of the Internet, turning the clean two-dimensional images into tactile three-dimensional art. Made from wood, the pixelated sculptures appear almost unreal. For each, Shawn cuts and hand paints multiple strips of wood – the “elements” – which he then assembles into the image – the “picture”. In recent years he’s been creating what he calls *Re-things*, pixelated animals and objects from nature. “My work investigates the slippery intersection between the digital world and reality,” explains Shawn. “I build my *Re-things* pixel by pixel to understand how each pixel plays a crucial role in the identity of an object ... Making the intangible tangible, I view my building process as an experiment in alchemy.”







LIGHT PAINTING

JADIKAN

www.jadikan-ip.com

Light painting is created more simply than the stunning results might suggest. It's a photographic technique that sets the camera to a long exposure, with the shutter left open for anything from a few seconds to several minutes to capture one or more moving sources of light.

The technique interested the great artists of the 20th century. Man Ray tried it out for the first time in 1937, and Pablo Picasso and Gjon Mili experimented with the method three years later. Today, light painting is most often found within the realms of street art. Young French photographer Jadikan – a Malaysian word that means to create or transform – roams at night, camera in hand and torches in pockets, searching out suitable venues for his own interpretations of the genre. Since launching his Light Painting Project in 2008, he's played with form and light in the parks, abandoned houses and historic monuments of the urban landscape. The ensuing photographs are presented without any recourse to digital retouching.







VISUAL PROGRAMMING

RYAN ALEXANDER

www.onecm.com

The use of computers in art has progressed apace since pioneers combined electronic sounds and images back in the 1960s. Today, the relationship between the artist and the technology has become complex, with programming techniques giving artwork a new life of its own.

Young San Franciscan artist Ryan Alexander experiments with generative techniques to create images. He hacks software for live visuals, which are then manipulated into new forms. Ryan's work has an organic feel, growing out from a single thread that multiplies in perpetuity to generate an image. For the *Mycelium* series he created software that simulated the growth of fungal hyphae. Each work in the series begins with a fine line of typography, which soon grows into another, and another, until dozens of white, written filaments fill the screen, forming mysterious, shadowed portraits. The hyphae grow into the lighter areas of the image, avoiding their own trails. More recently, Ryan's work has made the leap from two dimensions to three, generating solid form sculpture from computer programming. In *Gourd* he cut a large glowing sculpture from cardboard using laser fabrication and projection mapping.



"MYCELIUM" series: DFW_2

"MYCELIUM" series: MEGABE_PACIFICA0 (Left)



STREET INSTALLATIONS

MARK JENKINSwww.xmarkjenkinsx.com

Installations have become an important facet of street art. Sculptures – inanimate or sometimes living – placed out of context in the urban environment engage passers-by, fuelling the age-old dialogue on “what actually constitutes art”?

American artist Mark Jenkins takes a figurative approach to street installations. Inspired by the enigmatic sculptural work of Spaniard Juan Muñoz, Mark places human shapes in unfamiliar places or poses. Their faces obscured, the installations take on an eerie quality: a figure slumped in a fountain; or a head mysteriously levitating above its body, face to the wall. He began developing work in urban spaces in 2003, the starting point being an open-air performance in Rio de Janeiro where he placed a giant imitation sperm in the sea, floating backwards and forwards on the waves. Nearby bathers were suitably startled; a reaction captured in photographs by Mark. He makes the installations by winding sticky tape around casts shaped on his own body, creating transparent figures. More recently his figures have been wrapped in textiles. In general, they're integrated into the city, oscillating between hyperrealism and surrealism. Mark doesn't claim any overriding “message” for the installations. Instead he talks about the street as a battleground, and about his work as a “social experiment” as much as an art form.

EMBED #1, WASHINGTON, DC
STORKER PROJECT #11, WASHINGTON, DC
(Overleaf, left)
MINUTE MEN, NYC (Overleaf, right)







KINETIC ART

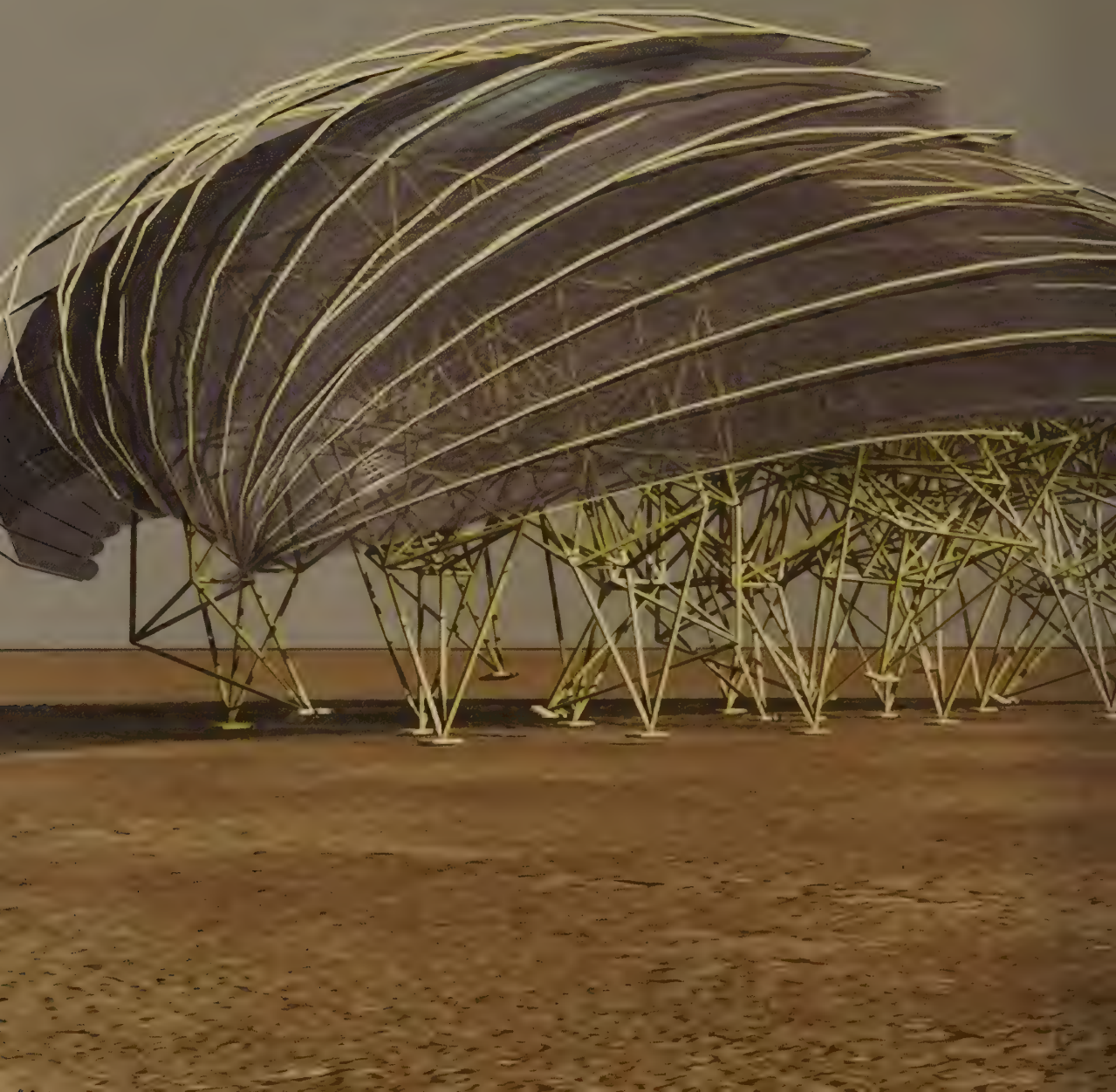
THEO JANSEN

www.strandbeest.com

Based on the aesthetic of movement – either real or illusory – kinetic art has been popularised throughout the last century by artists as diverse as Jean Tinguely, Alexander Calder, Victor Vasarely and Marcel Duchamp.

Dutchman Theo Jansen can be considered both inventor and artist. He trained as a doctor and then took up painting before turning to sculpture. Theo creates *Strandbeesten*, enormous self-propelling beach animals that move across the surface of the sand on long legs, fuelled only by the wind. The huge insects are built from yellow plastic tubes and recycled plastic bottles containing compressed air that can be pumped to a high pressure by the wind. The air is then released through a series of valves and the gargantuan arachnids awake and begin walking across the sand. Theo has created around a dozen *Strandbeesten* over the last twenty years, each one more advanced than the last. His long-term goal is to give the beasts a life of complete autonomy.







The hip-hop movement that grew out of African-American street culture in New York in the late 1970s has had a deep, lasting influence on creative life around much of the world. Music, dance, fashion and art have all borrowed heavily from a genre adept at reinvention.

Little K's art is rooted in hip-hop culture. The young French artist, also known as Andrew Kim, models faceless hooded figures out of Fimo clay. He positions and then photographs what he calls the "Chillin'" in the landscape. Whilst Little K has shot the figures in the desert, more often he works in the urban landscape, placing the Chillin' in deserted night-time streets, on bridges or in courtyards. He hopes to pique the interest of passers-by. Who are these depersonalised figures? What are they doing here? In line with the hip-hop ethos, Little K sees the street as a living space, as an arena with boundless poetic and creative potential.







Street art has always had its politicised edge, the public platform providing a voice for individuals or groups that otherwise struggle to be heard. In recent years few have exploited this potential for agitprop as successfully as French artist JR.

Despite becoming world famous, the twenty-eight-year-old has – in the tradition of all great graffiti artists – retained his anonymity. Legend has it that at the age of fifteen JR, then a nascent graffiti artist, found a camera on the Paris Metro one day and began taking photos, staging wildcat exhibitions on the streets of the French capital. An architectural printer gave him the means to create the gigantic images that he daubed illicitly on the city's walls in the dead of night. In 2006, in tune with the riots that shook Parisian suburbs, he created the *Portrait d'une génération* (*Portrait of a Generation*) series, posting photos of youngsters from deprived housing estates in the chic neighbourhoods of the capital. His work soon transcended national boundaries, appearing in Brazilian favelas and Kenyan slums, where it drew attention to conflict, poverty or the plight of women. Appropriately enough, JR describes himself as an “artist” – part artist, part activist.

28 MILLIMÈTRES, WOMEN ARE HEROES,
RIO DE JANEIRO
28 MILLIMÈTRES, WOMEN ARE HEROES, KIBERA
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Objects look twenty-five percent larger under water. Consequently, they look closer too. On the seabed, objects are also transformed by any light penetrating from the surface as it becomes absorbed and reflected in different ways; moved and shaped by the currents. And so it follows that underwater sculpture can take on a completely different life to its cousin on land.

English sculptor Jason de Caires Taylor is well versed in the potential of underwater art. He places human figures on the seabed. Off the coast of Grenada in the West Indies a ring of twenty-six life-sized Grenadian figures stand facing outward, anchored some five metres below the surface of the waves. Constructed from concrete, wire and steel, they're artworks in evolution – "interventions" as Jason calls them – subject to the movements of tide and current, a substrata onto which the coral may settle, modifying their appearance with the passage of time. Divers can swim amongst the sculptures, viewing the work from different angles, seeing the effects of the changing light and the colonising organisms of the sea. Jason, a former diving instructor, hopes the artworks will draw attention to the dangers threatening marine ecosystems.







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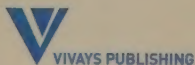
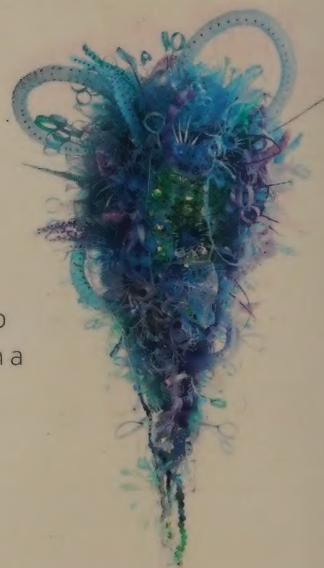


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